

AMERICAN ART NEWS.



Vol. III. No. 76.

NEW YORK, APRIL 22d, 1905.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

American Art Galleries.—Kruselman-van Elten pictures. Hon. John Russell Young's collection of Chinese porcelains, April 24.

Astor Library Building.—S. Hollyer's etched views of New York City.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Fine portraits by Rigaud, Largilliere, etc.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Bullock Galleries.—Old paintings and antiques.

Century Club.—Paintings by Kenneth Frazier.

Clausen Gallery.—Paintings by Louis Akin.

Durand-Ruel Galleries.—Modern paintings and old masters. Paintings by Alfred Sisley.

Duveen Galleries.—Works of art.

Ehrich Galleries.—Early American portraits.

Fifth Avenue Art Galleries.—Paintings, tapestries and household effects.

E. Gimpel and Wildenstein Galleries.—Pictures by Henri von Daur.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Exhibition of water-colors by Winslow Homer and portraits by Francis Day.

Lanthier's Old Curiosity Shop.—Antique and modern jewelry and silver.

Lenox Library Building.—Exhibition of British mezzotints.

McClees Galleries, Philadelphia.—Exhibition of American, Dutch and French paintings.

National Arts Club.—New York Society Ceramic Artists.

Oehme Galleries.—Paintings and water colors.

Powell Gallery.—Brouwer pottery. Paintings by G. Barse, Jr.

Pratt Institute (Brooklyn).—Paintings by John W. Alexander.

Rohlf's Art Galleries.—Highest Grade American Art.

Vose Galleries, Boston.—Exhibition of important representative canvases by the late George Inness.

Wunderlich Galleries.—Early English mezzotints.

SALES.

American Art Association.—Sale of Kruseman-van Elten pictures, Thursday and Friday, April 27 and 28, at 8 P. M. Young's collection Friday, April 28, at 3 P. M.

Fifth Avenue Art Galleries.—Sale of tapestries, paintings and household effects, Wednesday, Thursday and Friday afternoons, April 26, 27 and 28, at 2.30 P. M.

The officers of the Society of American Artists for the ensuing years are: President, John La Farge; vice-president, Kenyon Cox; treasurer, Samuel Isham; secretary, Henry Prellwitz; members of the board of control H. Bolton Jones, Hugo Ballin, Henry B. Snell, William Glackens, A. Stirling Calder, F. Luis Mora, Henry Salem Hubbell, Walter Shirlaw, Frederick Dielmann, Alphonse Jongers, Howard Gardner Cushing, Paul Dougherty, Frank Vincent Du-mond and Harry Wilson Watrous.

Professor John F. Weir of Yale University, and one of the best known

Edward, into one of the larger cities of Hindoostan.

An exhibition of the late season and one of exceeding interest to lovers of American art is now on at the Ehrich Galleries, No. 8 West Thirty-third Street. The display is one of thirty-four carefully selected and representative portraits by the early American painters from Gilbert Stuart to Sully and Neagle. Among the most interesting portraits are those of Dr. Bullis, by Chester Harding, a rarely good example, with the qualities of Lawrence, and a Mr. and Mrs. Joseph Anthony,

on of the Colorado, and eleven pictures and eight studies of the Hopi Indians of Northern Arizona, by Louis Akin, at the Clausen Galleries, which will remain there through April 29. The young artist has only recently returned from a year's residence at one of the Hopi villages in Arizona. Mr. Akin is not only a good painter, but has acquired a wealth of interesting and curious information regarding the Hopi Indians, and during the display gives a talk of his life among them, every Friday afternoon at the galleries, at four o'clock. The artist's pictures of the Grand Canon are notable for the excellent idea that they give of the grand and impressive scenery—so different from that which a few other painters have tried to translate—and for their delicacy and beauty of color and atmospheric effects.

The following brief story of the opening of the Annual Salon, better known as The Salon, in Paris, and which is of interest to art lovers the world over, is taken from the article cabled to the New York Tribune:

"The Salon of the National Society of Fine Arts is fully up to the standard of past years. There are 2,500 numbers in the catalogue. Twenty-seven American painters exhibit in this great art fair in the west half of the grand palace of the Champs Elysées, although it popularly retains its name of the Salon de Champ de Mars. Decorative panels, portraits and landscapes, romanesque rather than naturalist or impressionist, are the leading characteristics. There is an absence of military and allegorical subjects, and the nudes are few and far between. There is a room filled with admirably chosen Canzins, as a tribute to the memory of that open air master.

There are excellent portraits in the Salon. First of all in charm and finesse is a small portrait of the Duchesse de Marchena, in white, with daintily white gloved hands crossed in her lap, by Dagnan Bouveret. The portrait of Willy, the Parisian author, in a black coat, by Boldini, is a highly successful specimen of this bold Italian's best work. Perhaps the most important picture in the Salon is Lucien Simon's "Evening in a Studio," showing beneath an electric light a group of well-known Parisian painters, with a pleasing little girl in white in the foreground. Caro Delvaille has effectively colored portraits of Mme. Rostand and of Mlle. Jeanne Rolly, the Parisian trait of the Duchess of Sutherland is not considered by French critics as by any means equal to his portrait of Lord Ribblesdale, exhibited by the same master last year. There is a delightful little portrait of the infant son of Mr. and Mrs. Rutherford Stuyvesant, of New York, in white and blue tones, by Georges Picard, which is a perfect gem in portraiture.

Altogether, the Salon National more than fulfills expectations. The statuary is dominated by the superb colossal Adam and Eve in the garden by Bartholome, the figures concealing from each other their faces, as they realize for the first time that they are nude. Rodin exhibits a bust of Guillaume, the deceased head of the French Academy at Rome, and a nervous, ardent female in plaster. The Salon is strong in pastels, which are ever growing in favor.



LADY BACHE CUNARD
By Mrs. Leslie Cotton

American artists, enjoyed added fame for a few hours on a recent day, when the New York evening dailies announced that a series of panoramic paintings by him of the last Indian Durbar had been purchased by Secretary Hay and shipped as a gift to Lord Curzon, Governor General of India. This news was probably as astonishing to Professor Weir as to his many admirers. It transpired a few hours after its publication that Professor Weir, acting as the agent for Lord Curzon on Secretary Hay's request, had purchased, for a sum stated to be \$26,000, the well-known historical canvas by the late lamented Vasili Verestchagin, the Russian painter, "The Prince of Wales in India," from Mr. Walter Malley, of New Haven. The canvas was purchased by Mr. Malley at a sale held in the American Art Galleries, New York, in 1894, for \$4,165. It is eighteen feet long by fifteen feet wide, and represents the entrance of the then Prince of Wales, now King

and of a lady by Gilbert Stuart, rarely fine examples, of Washington Irving and John C. Calhoun, both by Waldo and Jouett, of Edmund Randolph by Henry Inman, and of Henry Clay by John Neagle. There are four examples of Sully, exceptionally good ones. Of these, those of Charles Manigault and Mrs. John Izard Middleton, formerly Miss Falconet, daughter of a Naples banker, from the well-known Manigault collection of Charleston, S. C., and of David Clinton Jones are most interesting and beautiful. The two examples of Copley, the large group of the Pelham family and the full-length David Garrick, are from the Ichen-hauser sale. Curious and interesting are several portraits by unknown artists which came from old Fraunce's Tavern, and were owned by the Fraunce family.

Another late exhibition, also of special interest for its novel subjects, is one of ten paintings of the Grand Can-

IN THE ART SCHOOLS.

The trustees of Pratt Institute announce the appointment of Miss Anna C. Hedges of St. Louis to the directorship of the department of Domestic Art.

Recent appointments of graduates of Pratt Institute are: Raphael Johnson, to be supervisor of drawing in the schools of New York; Maud S. Burdick, to a position in the Polytechnic High School of Los Angeles, Cal., and Grace M. Knox to a position in the schools of Stamford, Conn.

The executive board of the art department, Alumni Association, Pratt Institute, has conducted Saturday morning classes in water-color and constructive work with great success through the season, and arranged for two lectures, one by William M. Chase on Whistler, the other by Louis Mora on Spanish Art.

The number is now almost complete for the Chase tour through Spain, and the prospects for the success of the summer school of the New York School of Art, at Bayport, L. I., are very encouraging. Mr. Chase painted a head before the students last week at the school.

The New York School of Art has recently sent an exhibition of its work to the Woman's College, Columbia, S. C.

The Art Workers' Club has prepared an exhibition of representative American paintings for the University Settlement, 184 Eldridge Street. The object of the exhibition is to give the people of the lower East Side an opportunity to enjoy and appreciate good examples of American art. Such men as Charles Hawthorne, Edwin H. Blashfield, Louis Mora, Frank Du Mond, Wm. M. Chase, Jean McLean and others of our best painters will be represented. Two pictures painted by Robert Blum will be loaned by Bishop Potter.

The first exhibition of this kind was given by the Art Workers' Club to the Settlement last year. That it was the most thoroughly appreciated exhibition of the season was proved by the fact that it was visited by thirty thousand people. Fully fifty thousand are expected this year, as the people have for months been sending requests for an exhibition. It was opened in the Settlement assembly rooms April 19.

A valuable lecture on the process of reproduction was given at the Art Students' League Friday, April 14, by N. Mott, Jr., director of the art department of Harper Bros. The wood and half-tone methods were described. The students were advised to make wash drawings for illustration, as they are apt to be more perfectly reproduced.

Through the courtesy of the Byrdcliffe Summer Art School at Woodstock, Ulster County, N. Y., a scholarship consisting of free board and tuition in the above school for the summer of 1905, will be awarded for the best work shown in the annual exhibition of the Art Students' League, held during the week beginning May 8, 1905. The competition is open to all regular League students who care to compete.

The scholarships in the competition offered by the Art Students' League to all art schools and art departments of colleges in the United States, outside New York City, have been awarded. Five scholarships were given for life work, three for antique. The first was awarded to Volney A. Richardson, Art Students' League of Buffalo; the second, Harry Wing, St. Louis School of Fine Arts;

third, Margaret Lowell, Worcester Art Museum; fourth, Charles J. Martin, Rhode Island School of Design, Providence; fifth, Louis Orr, Art School of the Art Society of Hartford; first mention, N. M. Stineman; second mention, George E. Ackerman (both from the Buffalo Art League). The first scholarship for work from the antique was awarded Mary H. Klumna, Art Students' League, of Buffalo; second, Jennie Lee Armstrong, Maryland Institute of Art and Design, Baltimore; third, E. H. Barnes, Hillsdale College; first mention, Earl H. Smith; second mention, Florence J. Back (both of the Buffalo Art League).

Special mention is due to the excellent quality of the work sent by the Art Students' League of Buffalo, which, in the opinion of the judges, would do credit to any school. The judges were Kenyon Cox, George B. Bridgman, Will Howe Foote, Edwin C. Taylor and Hermon A. MacNeil.

The Fakers are in evidence at the Art Students' League. The walls are gay with posters advertising the Fakers' exhibition to be held April 25-28. The auction of the "Fakes" will take place on the 27th, the dance on the 28th.

The School of Decorative and Applied Art is nearing the completion of the work of the year. Several students will make the European trip required for the completion of the Normal Art Course with Mr. Wm. M. Chase, working in Spain through the summer and taking in Italy and northern France on the way home. Certificates and diplomas will be taken this year under the direction of the University of the State of New York, the school having been incorporated during the past year.

The yearly exhibit will be made the third week in May. By the invitation of Miss Eleanor Hewitt, a small exhibition of drawings from the school will be made at Cooper Union at the time of their annual reception.

NOTES FROM DETROIT.

On April 17 a group of twenty oil paintings by William Wendt, of Chicago, was placed on view in the Detroit Museum of Art, continuing until May 5. This exhibit will be followed on May 7 by an exhibition of 100 water-colors by the American Water-Color Society. From June 1 to 22 a joint exhibition of works by C. Myles Collier and R. M. Shurtleff, N. A., of New York, will be held.

Mr. Ambrose Petry has added the following pictures to his group now hanging in the museum: "Marine," by Edward Moran; "Marine," by F. K. M. Rehn; "Landscape," by Robert C. Minor, and "Dordrecht Harbor," by George H. McCord. Mr. E. C. Walker has added forty pictures to his loan collection, which has been on view for some time. Mr. Ralph H. Booth has loaned a fine collection, especially rich in examples of the modern Dutch school.

The growth of the annual membership fund for the purchase of pictures by distinguished American artists, has been most gratifying. Ninety-one have subscribed to the fund up to the present time, many of them for five years. As soon as 100 are secured, a preliminary meeting of the future members of the Detroit Museum of Art picture fund will be called, and plans formulated for the purchase of the first picture.

The Ladies Auxiliary Committee have given three pleasant receptions, which have been well attended. The new auditorium will be ready for use for lectures next year.

PARIS ART NOTES.

In one of the galleries of the Salle Petit, M. Chabanian is now showing a hundred pictures, almost all marines, representing the sea under all its aspects, but oftenest smiling and bright.

The French Minister of Fine Arts has appointed the following artists to act as a commission to advise the government as to what works of art should be purchased yearly by the government from the various exhibitions in France:

Painters—MM. Bonnat, Carrière, Collin, Cormon, Carolus-Duran, Henner, l'Hermite, and Robert-Fleury; sculptors—MM. Chaplain, Boucher, Gardet, Marquette and Puech; M. Vaudremer, architect; M. Lalique, jeweler, and MM. Arsene, Alexandre, Fourcaud, Geffroy, Roger-Miles and Thiebault-Sisson, art critics.

The city of Paris has recently awarded the annual prizes for the six most artistic facades of new buildings erected during the year in that city. These awards consist of medals to the architects as well as the exemption of the buildings from certain taxes for one year.

A French architect has won the prize of 35,000 francs offered by the city of Barcelona to the architect who should submit the best scheme for the embellishment of the city. The fortunate man is M. Jausse, the winner of the Grand Prix de Rome in 1903, and a native of Toulouse. The other competitors were a German, an Italian and two Spaniards.

The collection of pictures of the late M. Felix Gerard, an old and well-known picture dealer in Paris, which was placed on view previous to its sale in Paris last month, included some important canvases. One of the finest was a portrait by Holbein, dated 1536, of M. Humbelot, of Bruges. It is marvelously finished, the half-length figure admirably modeled, standing out against a dark green background, as one sees so often in portraits by Holbein and Cranach. Of modern pictures a so-called view of the temples of Paestum, ascribed to Corot, is not a bad picture, although it bears little resemblance to the locality of Paestum. There is also a sketch of Manet's celebrated picture of "The Balcony."

On April 5, President Loubet opened the exhibition of the Pastellistes at the George Petit Gallery. There are twenty-six exhibitors, and of the 131 works shown almost all are worthy. Figure painters are represented by Aman Jean, with a series of female figures, Guirand de Scevola, Jean Veber, whose "Fortune" is one of his most spiritual fancies, Jacquet, M. Loup, who sends two heads marvellously drawn; Picard, a fine portrait of two children, etc. Among landscape painters are l'Hermite, Lagarde, Mesle, etc. The exhibition will remain open until April 25.

The firm of Hamburger Freres has recently acquired some half dozen chairs upholstered in tapestry which are believed by experts to date from the time of Louis XV., and the manufactory of Benvais. The figures of these tapestries are in Oriental costumes, after cartoons by Leprieux, on a white ground, and surrounded by flowers. The chairs are beautiful. Two candelabra in bronze of the time and style of Delafosse, are also interesting acquisitions.

NOTES FROM BOSTON.

Harry Eldridge Goodhue held an exhibition of stained glass last week at the rooms of the Boston Architectural Club. He shows two large windows recently finished for All Saints' Church, Brookline, as well as a number of smaller pieces. These are all executed in the style of the great English and French window makers, rather than the new American manner. Mr. Goodhue regards with special abhorrence the use of opal glass now so frequently employed. The two windows shown are remarkable for decorative unity, and he proves himself a good draughtsman.

Francis J. Flanagan, of Boston, who has been in France nearly three years, has again been successful in admission to the Paris Salon. The picture which he shows in the spring exhibition this year is a river sunset scene in the west of France, in October. Mr. Flanagan had a picture accepted in both the spring and autumn exhibitions of the Salon last year. He intends to return home the coming summer.

Mrs. T. S. Perry is exhibiting at a local gallery a group of twenty-eight pictures, all but two of which are Japanese in subject. The sacred mountain, Fuji, is shown in a series of nine views at as many different hours of the day, with consequent variations in color. Especially interesting is "Fuji with Azaleas." The pictures are sympathetic and effective, and painted with a thorough familiarity with their subjects that makes them authoritative representations of Japan and Japanese life. The two not painted in Japan are among the best in the display, however. They are a "Girl Reading," full of sunlight and outdoor effect, and the portrait of a little boy in white. The attractive little exhibition closes to-day.

The New York Society of Ceramic Arts opened its thirteenth annual exhibition at the National Arts Club on Wednesday. The exhibition will continue until May 10, with the exception of May 1 and 2, when the galleries will be closed for the May Day festivities.

Edmund C. Tarbell's unusual picture, "Girl Crocheting," shown at the recent exhibition of "The Ten," and reproduced in our last issue, has been sold by Mr. Montross for \$2,500. Before the close of the exhibition Mr. Montross also sold the beautiful example of T. W. Dewing, shown at "The Ten" exhibition, also for \$2,500.

With the waning of the art season, dealers and art lovers are beginning to sail for Europe. Mr. Eugene Fischhof, who has had a most successful season here, and who recently sold the four panels by Boucher, which he purchased in Paris for some \$80,000, to a well-known American collector, sailed on the Kaiser Wilhelm II. on Tuesday last. Mr. Emil Rey of Seligmann & Co., accompanied by Mrs. Rey, sailed on La Savoie on Thursday last.

Berlin will hold an international exhibition of fans, opening next October. The co-operation of owners of historic and valuable fans of all countries is invited, that the display may be as complete as possible.

Edward Gay has returned to his studio in Mount Vernon and is engaged upon a large landscape, a commission. The view is taken near Fairfield, Conn., and is entitled "With Verdure Clad."

Fred Wengenroth an architect graduated in 1897 of the Pratt Institute, is studying in Paris under Lefevre, a graduate of the Ecole des Beaux Arts, and a winner of the Prix de Rome.

AROUND THE STUDIOS.

Helen Watson Phelps is busy on a portrait of Dr. Frederick Holme Wiggin and one of the little daughter of George Roeder.

One of Edward Gay's recent landscapes has been placed on view in the Rose Picture Gallery on Fourth Avenue.

Douglas Volk has recently finished a large wall painting for the Governor's room in the new State House at St. Paul, Minn. The subject is "Father Hennepin Discovering and Naming the Falls of St. Anthony."

Carroll Beckwith is finishing portraits of Col. Charles Henry Jones and Newbold Morris.

August Franzen gave a reception at his studio in Carnegie Hall on a recent afternoon, when he showed some portraits just completed. The artist's work is characterized in these last canvases as always, by unusual virility, strong color, and fine expression.

Brower Darst and his sister, Marion Darst, have just completed in their studio, No. 1904 Broadway, a stained glass panel for the Church of the Messiah, Brooklyn. The panel is one of a series in a screen in the chapel, and a memorial to six former members of the Sunday School. The subject is St. Jerome, the first translator of the Latin Vulgate. Mr. Darst, who was the first curator of the Columbus Art School, has done clever work in bas relief portraiture. Miss Darst is equally versatile, being as happy in miniature as interior decoration. Her mural work in the dining-room of Mrs. Buckwalter, of Springfield, Ohio, is frequently quoted by writers on household decoration. The Darsts painted the stained glass windows of the leading churches of Akron and Circleville before making New York their permanent home. Their studio in summer is at Round Lake, New York.

Clara Wilson, of Washington, D. C., has about completed her illustrated talks on Italian Art, at her studio in the San Remo. Miss Wilson spent several years in Italy gathering material. For four winters she has given these talks in New York, with a steadily increasing clientele. By rare and excellent photographs secured upon the spot, she illustrates her talks, each listener personally examining the photographs. Miss Wilson established and for three years successfully conducted the class in historical ornament at the New York School of Applied Design for Women.

Robert Van Boskerck intends to paint next month in the neighborhood of Hackensack, N. J., and later expects to go to France, where he will remain all summer.

Mr. and Mrs. Verplanck Birney entertained about two hundred guests at the reception in their studio in the Sherwood last week. Many well-known and notable people enjoyed the evening. Miss Boese and Miss Van Dyne sang charmingly; Mrs. Sandford, of the Metropolitan Opera House, also sang. Mr. Birnbaum played the violin and Mr. Sonnekalb, the famous pianist, played. Others present were Mrs. Theo. Sutro, Mrs. R. N. Disbrow, Mrs. Charles Platt, Mr. and Mrs. Fosdick, Mr. and Mrs. Sperry, H. Peabody Flagg and Mr. Newell.

Howard Mansfield, the well-known collector, gave an invitation talk on Whistler in the Japanese room of his home, 21 West Thirty-sixth Street, last week. During the talk, lantern slides

from Whistler etchings in his collection were shown.

Mr. Mansfield is a devoted admirer of Whistler and was one of his most intimate friends. His talk was made more interesting from the fact that he visited all the places in which the artist painted, and as he carried his listeners through France, Holland and England he told anecdotes concerning the artist, the pictures and places in which they were painted. The talk was thoroughly appreciated by over fifty people, among them were Mr. and Mrs. Marquand, Dr. and Mrs. Gould, Mr. and Mrs. Sperry, Mrs. Sandford Bissell, Mr. and Mrs. Hepburn, Mr. and Mrs. George Place, the Misses Barnes and Mr. Wm. B. Van Ingen, who has recently returned from a six weeks' trip abroad. Mr. Mansfield loaned his Whistler collection to the Boston Loan Exhibition this winter.

Ella Snowden Valk, who, with Mrs. Fite, has been managing F. Louis Mora's class in the Van Dyck this winter, has recently taken a studio in the Art Workers' Clubhouse, 224 West Fifty-eighth Street. Miss Valk's fashion illustrations for magazines are said to be among the best in that line of work. They are always drawn from the model and are life-like and charming. She is at present carrying out a large contract for fashion designs for "Vogue."

Miss Valk has also been very successful in color work, receiving much favorable comment from artists in this city and also in St. Louis upon her exhibitions. She recently finished a miniature of Miss Pegram, beautiful and delicate in color, also one of Mr. K. Trowbridge.

H. Peabody Flagg, whose studio was burnt out recently, has found temporary accommodations in the Broadway Arcade building. Mr. Flagg's loss was a very severe one, including pictures painted in many parts of the world; also his valuable studio property, which he had been collecting for years. He has been but little over a year in this country, having come from England.

Mrs. E. M. Scott, the well-known rose painter, has just returned from California, where she has been spending the winter among the roses there. Her pictures are more beautiful than ever. She has been warmly welcomed back to New York by a very large number of friends and admirers.

John La Farge has just completed a large stained glass window, a memorial to John Harvard, founder of Harvard University. This window is to be presented to St. Saviour's Church, London, in which church John Harvard was baptized, by Mr. Joseph H. Choate, our retiring ambassador to Great Britain.

This window contains a central upper light taken from the very window space which the new one is to occupy, sent to Mr. La Farge that his work might harmonize in color.

Professor Bolton Coit Brown, who for ten years had charge of the art department at the Leland Stanford, Jr., University, has decided to make a business of the sale of Japanese prints and paintings, which he has been collecting for some years, and of which he now has examples of all the noted Japanese artists. He is located at No. 51 West Tenth Street, this city.

At the request of Morris K. Jesup, president of the American Museum of Natural History, the educational authorities have decided to leave the St. Louis Exposition educational exhibit at that institution through May.

LONDON NOTES.

Francis James is showing a group of his water-colors at Van Wisselingh's gallery. In his flower pictures he apparently revels in the most brilliant colors, the bright crimsons and gorgeous pinks. He shows an intimate knowledge of the texture and form of flowers, without the atmosphere that some other flower painters, noticeably Fantin Latour, have imparted.

Owing to the large attendance at the Whistler Memorial Exhibition, it was kept open until April 15.

The annual exhibition of pictures at the Whitechapel Art Gallery, London, this year surpasses all previous dis-



MINIATURE OF MISS MORRELL
By Eulabee Dix

plays in this gallery. Mr. Aitken has collected pictures painted between the years 1840 and 1870, and has thus given a better idea of art of the middle of the 19th century in England than most people have ever had opportunity to study before. Among the works shown are: "Beatrice in Paradise" and "Dante Meeting Beatrice," by Rossetti; Burne Jones' "Sidonia" and "Clara von Borck;" Millais' portrait of Mrs. Bischoffsheim; Madox Brown's "Autumn Leaves;" W. Bond's "Carnavon," and several examples of Windus, both in his earlier manner as shown in the intense Pre-Raphaelite "Too Late," and his later period, Walter Deverell's famous picture, "A Lady Feeding Her Bird;" James Smetham's "Hymn at the Last Supper;" Etty's "Venus," and several unfamiliar works by Dyce, among which his "Madonna and Child" has genuine feeling, in spite of its cold, dry color and archaic manner, are also shown. Pictures by a number of minor artists are included in this interesting display.

Byam Shaw has painted a large canvas for the Royal Academy. The subject is "The Greatest of All Heroes is One Christ Jesus," and it is a noble and impressive work. F. Appleyard sends a sunny landscape in Gloucestershire, and an allegorical painting entitled "Liberty and Life." Dudley Hardy contributes two small panels gorgeous in coloring. E. Fortescue Brickdale has decided to reserve her dreamy water-color, "The Lovers' World," for a special West End exhibition. R. Jack sends three portraits, one of a child in red. John Bowie of the Scottish Academy, has shown two portraits at the Bruton Gallery, intended for the Academy. They are of Col. Kinloch, V. C., and Col. Forbes Mackay.

The State portrait of Queen Alexandra, painted by Luke Fildes and exhibited at this year's Academy, will be engraved by Messrs. Agnew & Sons.

INDIANA NOTES.

An exhibition of oil paintings by Frank Girardin, the well known Indiana artist, recently closed in the Morrison-Reeves Library in Richmond. It was visited by hundreds of people and several sales were made. Mr. Girardin is of French parentage a forceful painter, and a colorist. He is a member of the Cincinnati Art Club, and his picture "Lingering Snow," took the first prize at their Spring exhibit a year ago, and holds annual exhibitions in Cincinnati, Indianapolis, Grand Rapids and other western cities, where his pictures meet with ready sales. He is a member of the coterie of Indiana artists known as the "Richmond Group," made up of the well known western landscapist, J. E. Bundy, Charles Connor, whose death was recently chronicled in the "Art News," and Mr. Girardin.

Following the example of the Public Library in Marion, the libraries in Peru and Kokomo, have had successful two-week exhibitions, with many of the pictures shown at Marion. The attendance, although not quite equaling Marion's of 20,000 in two weeks, has been gratifyingly large. The public libraries of Indiana are interesting themselves in exhibitions of various phases of art, the movement extending to institutions all over the State.

The annual art exhibition to be held at Richmond, Indiana, from June 6 to 20, promises to be one of the most interesting yet held in the city, if not in the State. There will be a collection of works of the Dutch school, and one of Indian art work, secured with the assistance of James Mooney of the Smithsonian Institute, a native of Richmond. He has already sent an exhibit to Portland, Oregon, where it forms a valuable part of the Lewis and Clark exposition, but has agreed to send a number of pieces from his private collection to Indiana. Daniel G. Reid has donated \$500, which will be used for the purchase of a picture, to be the property of the association. One of the prominent features will be a group of bronzes by Frederick MacMonnies, and four pictures from the John Haron collection at Indianapolis, three by foreign artists, the other a picture of Riley, by Sargent. There will be a memorial exhibit of works by the late Charles Connor, and special attention will be given to securing a large number of works by Indiana artists.

The Legislature of Indiana appropriated \$35,000 for a monument to their great war governor, Oliver P. Morton, and the Governor has now announced the personnel of the commission. Dr. Warren R. King, of Greenfield, is its president; D. R. Lucas secretary; E. B. Martindale, Harry Adams and Joseph Irwin being the other three of the five members of the commission. Three of these are members of the Indiana G. A. R., which, through its agitation, brought about the action of the Legislature. The other two are civilians. The only Indiana artist offered a place on the commission was J. E. Bundy, of Richmond, who declined the appointment on account of pressure of purely artistic work, the present personnel of the commission, therefore, being entirely without the art life of the State.

Nakagawa, the Japanese water colorist, is to have a large exhibition this month.

AMERICAN ART NEWS.

Published Weekly by the
AMERICAN ART NEWS COMPANY
INCORPORATED.

Offices: 1265 Broadway, New York

Telephone: 3619 Madison Square

Chicago Office: Care of The Sketch Book Publishing Co.
938 Fine Arts Building, Chicago.

SUBSCRIPTION RATES

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city, and John Wanamaker's and E. C. Rahme's, 38 North Broad Street, Philadelphia, Pa.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Realizing that it is often inconvenient, if not impossible, for buyers and collectors to attend art auction sales in New York, or elsewhere, this office is prepared to execute orders for purchase at such sales, giving prospective buyers the benefit of expert knowledge and acquaintance with values. We are also prepared to execute orders for the purchase of pictures or art objects from studios or galleries at a reasonable commission.

As was anticipated, the hearing of the charges brought against Dr. Herman Hilprecht, of the Archaeological department of the University of Pennsylvania, by Dr. John C. Peters and others, regarding certain clay tablets, claimed by Dr. Hilprecht to have been found by him in the ruins of the so-called Temple Library at Nippur, Babylon, has had no results save the evident intention on the part of certain of the University trustees to support Dr. Hilprecht in any event. Dr. Peters and others who joined with him in the charges, came away from the hearing in an indignant frame of mind, and Dr. Peters, who endeavored to show the genuineness of his charges, states that there was no effort made to get at the truth, and that the hearing was nothing but much legal quibbling. From the reports of the hearing that have leaked out, it would seem to the unprejudiced observer that Dr. Hilprecht and his supporters attempted to put their opponents on the defensive and to force them, if possible, to admit that some of them at least had obtained all their knowledge of archaeology from Dr. Hilprecht. When the charges first became public a few weeks ago, the attitude and tone of Mr. Samuel F. Houston of the University trustees towards the newspaper critics and reporters who called upon him regarding the matter, clearly evidenced his stong prejudice in favor of Dr. Hilprecht, and foreshadowed his unwavering support of the accused savant. Recalling the famous Cesnola-Feuarent case in New York, which had many points of similarity to that of the Hilprecht-Peters controversy, and which, it will be remembered, was marked by the unwavering and continued support of General Cesnola, by certain of the museum trustees, who had either a hand in

his appointment, or were on terms of friendship with him, we will venture to predict that the Hilprecht-Peters case will result as did the Cesnola-Feuarent. Dr. Hilprecht will be vindicated by the friendly and supporting trustees, whose knowledge of the subject it would not be wise to inquire too closely into, as was Cesnola by the museum trustees and the courts, and general suspicion will rest on the validity of all Dr. Hilprecht's Babylonian discoveries.

All the recent stories in the dailies anent a near combination or amalgamation of the old Academy of Design and the younger Society of American Artists, or the blending of the National Academy schools with the Department of Fine Arts in Columbia College, and of the organization of an annual American salon in New York, by the Academy, with the merged societies, Columbia College and the Metropolitan Museum, while they rest on some foundation can do no harm, and perhaps may have resultant benefit, in furthering a good idea—are premature. They proceed from artists and laymen, with whom "the wish is father to the thought." Meetings have been held for some time in John La Farge's studio and elsewhere, of small committees representing the academy and the society, to formulate a plan for a possible union of the organizations, but if a plan can be agreed upon it must be ratified by a two-thirds vote of the members of both bodies. It is not safe to say that the enmities and jealousies of many years have yet sufficiently abated and died away to make this two-thirds ratification vote, possible. The broader minded and especially the younger elements in both the Academy and Society, and some of the members of "The Ten" are probably fairly well agreed and willing to have even the three organizations unite—a consummation devoutly to be hoped for by all lovers of American art—but this union will not eventuate to-day, or even to-morrow.

There is more prospect of a working arrangement between the Academy and Columbia College as to the schools of the former, but it would be a pity to have the Academy lose its identity in any way. The wished-for annual salon, if it is to come, should, and undoubtedly will come, through the Fine Arts Federation. This body adopted early last winter, an admirable report formulating plans for such a salon, prepared by an able sub-committee, composed of J. Carroll Beckwith and other eminent artists.

We welcome, as all friends of the new art movement in America should welcome, the agitation and discussion of such important questions as the union of the Academy and Society, the development and extension of the Academy schools, and the holding of an annual American salon, but art lovers and readers should not be misled by stories of writers ignorant of the subject, in a sensational and too optimistic daily press.

PHILADELPHIA ART NEWS.

Henriette Adgate Duer has recently painted a portrait of the children of Mrs. Baily, of Harrisburg, Pa. The figures are life size, the attitudes are natural and childlike and the likenesses perfect. Miss Duer studied at the Baltimore Charcoal Club under Prof. Whiteman, and afterwards spent eight months in Paris in the Carlo Rosse studio.

Helen Maynard White has many orders which will keep her busy into summer. She is now painting a three-quarter life-size portrait of Mr. Charles S. Walton, of St. Davids, Pa., and will do a portrait group of Mrs. Walton and her infant son. She is also engaged on a full-length portrait of Mrs. Joseph M. Gazzam in a black velvet dinner gown, which should be most attractive, as Mrs. Gazzam is a beautiful woman.

At the McClees Galleries an interesting exhibition has been held this week, closing to-day, of water-color paintings by Prosper L. Senat of Old Mexico, Venice, Southern Italy and Bermuda. This group of pictures was well worth seeing. They are done in pure water-color, and with much charm of sentiment and color.

A noteworthy collection of paintings, including examples of the work of Monet, Boudin, Sisley, Pissaro, Mary Cassatt, Renoir, Diaz and Jongkind is being shown by Messrs. Durand-Ruel at the Lindsay Galleries. This exhibition will remain open until the first of May, and gives an opportunity to art-lovers to study the best representatives of the so-called impressionistic school and all its beauty and brilliancy of sunlight.

Mr. W. W. Curtin, whose father was Andrew G. Curtin, formerly Minister at St. Petersburg, has received as his share of his father's estate, a life-sized portrait of Czar Alexander II. of Russia, which was presented to Mr. Curtin when he left the Russian capital, as a mark of the Czar's regard.

Emily Sartain and her niece, Harriet Sartain, will sail from Antwerp on June 3 for Antwerp, returning from Palermo, Sicily, in September.

The Darby School of Painting will open its seventh season at Fort Washington, Penn., on Monday, June 6, closing September 4. All classes are under the direction of Thomas P. Anshutz and Hugh H. Breckenridge.

Summer classes in art will be conducted at Old Eagle School, Stratford, Penn., by Helene Maynard White and Mrs. George Abbott Hunt. They will open in June and continue through the summer.

Mr. John T. Morris has presented to the School of Industrial Art of the Pennsylvania Museum a collection of very rare and beautiful blue and white Chinese porcelain.

CHICAGO ART ECHOES.

The Newspaper Cartoonists and Artists' Association will make its first annual exhibition at the Art Institute on May 3. The following members of this new organization will contribute sketches: A. S. Harkness, Robert D. Carr, D. S. Groesbeck, A. T. Williamson, W. V. Curtis, H. A. Thiede, C. A. Briggs, C. H. Workman, M. G. Kettner, R. W. Taylor, J. O. Sheridan, R. F. James, M. B. Aleshire, H. B. Tingle, D. S. Donahue, H. B. Webster, F. A.

Noteware, William Schmedtgen, Ralph Wilder, Hugo von Hofsten, Ike Morgan, E. Bert Smith, E. H. Brots, and about twenty others.

On April 25 the twelfth annual meeting of the Western Drawing and Manual Training Association will convene at the Art Institute. Many out-of-town visitors are expected, and elaborate preparations are being made for their reception. Miss Lucy S. Silke, as president of the association, is making every effort for a successful meeting. Among the speakers invited to assist in the reception program are William M. R. French, and prominent educators from several institutions of learning. During the regular sessions various papers will be given on the arts handicrafts—notably among them one by Jane Adams of Hull House. Lucy Fitch Perkins will also deliver a lecture on "Pictorial and Decorative Art," and Prof. Frank Forester Frederick will read a paper on "Landscape Gardening."

The exhibition of this association is already in place and several galleries are filled with examples of art work in various media, designed, to show the progress of training along these lines made by public school students in the West.

A special exhibit of the school children of Chicago is hung in a gallery in the north wing of the Art Institute. Much interesting work is shown in charcoal, colored crayons and brush work in ink and water colors.

The first annual exhibition made by local cartoonists opens on May 3, and will last ten days. Following this will be shown the annual water-color exhibit, to be hung in the south wing of the Art Institute.

The sole topic of conversation in local art circles is the magnificent gift of the late Benjamin Franklin Ferguson to the city of Chicago of one million dollars, to be expended in beautifying the city with permanent works of art in marble. It has created little short of a sensation among sculptors, who see a new impetus of unusual proportions in their special field. In the enthusiasm over the million dollar gift another gift of one thousand dollars should not be lost sight of. This was presented directly to the Art Institute, to be expended in the hall of statuary.

A notable collection of early American portraits, owned by a well-known collector in a southern city, is now on exhibition at the Anderson Auction Rooms, No. 5 West Twenty-ninth Street, where it will be sold on Wednesday evening next. The collection is the result of twenty-five years of study and research. It contains a large full-length life-size portrait of Washington, by Charles Wilson Peale. This was painted as a commission for Louis XVI., who after Lafayette's return to France, presented him with the portrait. It hung in Lafayette's chateau of La Grange, until sold with his effects, when it was bought by a Paris collector, M. Masille. At the latter's death, it came into the possession of M. Duhamel of New Orleans, and after his death in turn was bought by Judge Tissot of the same city. There is also in the collection the portrait of Washington by Gilbert Stuart, presented by Washington himself to General Elliott, the founder of Washington city, a portrait of Andrew Jackson by the same artist, one also of Jackson by Sully, and a replica of the celebrated portrait of Henry Clay by John Naegle, the original of which hangs in the Philadelphia Clay Club.

THE SYRACUSE "FAKIRS."

The modelling rooms of the art department in the John Crouse College of Fine Arts, of Syracuse University, for some weeks past were an immense sculptural workshop, in preparation for the annual "Fakirs" Carnival of the students. A hundred students at various times were working there, devoting all their spare time in preparation for the show which is the playtime and good time of the year in their technical work.

The "Fakirs" Carnival is an affair where art and its accessories are used solely for the entertainment of participants without being planned with regard to the educational value of each particular feature. It is held in Syracuse annually.

For some years the art students of Paris and later the Art Students' League of New York have been holding their "fake" shows, where the various features of art are caricatured by the students themselves in all sorts of humorous ways. It was from these exhibitions that the Syracuse carnival took its first hints when it started its annual shows five years ago, under the direction of Carl Tracy Hawley. Every year the show has grown materially in magnitude and scope, and is now so popular that the large Crouse Memorial building is unable to contain all those who seek admission.

The art gallery was a part of the exhibit that came in for a good share of interest. Here were the "fake" pictures, some with real cloth to represent the clothes, or with real hair for the hair; others illustrating a meaning somewhat differently understood than usual, such as "Neath the Shade of the Sheltering Palm" for the boy being reproved with his mother's hand. When the show was over these pictures were auctioned off, bringing really substantial prices.

The receipts of the show included 13,876 pennies. When the money was taken away five men had all they could do to carry it.

It is reported that the heirs of the late Henry G. Marquand purpose selling the residence of the art collector at Madison Avenue and Sixty-sixth Street. The house was completed in the early '80's; was designed by the late Richard M. Hunt, an adaptation of the French renaissance style of architecture. Mr. Marquand was the first of New York art collectors to employ directly American painters, stained glass and mosaic workers and carvers in the decoration of his mansion. John La Farge, Frederic Crownshield and Francis Lathrop designed, arranged and painted the windows and mural paintings of walls and ceilings; the leathers were furnished by Yandell, and the remarkable Anglo-Japanese decoration by Manly N. Cutter, who superintended the work of Heinzelmann, and his assistant Japanese workers. The house is well known to all New York art lovers, and there will be general regret should it fall into the hands of the Philistines.

Last Saturday a reception was given to Gari Melchers at the Detroit Museum of Art, when Mr. E. Chandler Walker's collection of paintings was placed on view.

OPENING OF THE GIBBES MEMORIAL, CHARLESTON, S. C.

The Gibbes Memorial Art building was opened to the public on Tuesday evening, April 11.

Charleston, since her earliest days, has been a patron and lover of the fine arts and no city in this country has preserved art traditions with more loving care or taken more pride in old family portraits painted by Carolina's sons and daughters, by artists of renown in the "Mother Country" soon after the inception of the Colony.

In her palmiest days Charleston art collections were unrivaled in this country, but devastation by fire and flood and the Civil War, and resultant financial necessity, caused the removal of many pictures and art objects to museums of art and more fortunate art lovers, and has depleted somewhat her store. A goodly array, however, of early American portraits can be

night were appropriately decked with laurel leaves.

At the conclusion of the address of the evening, the gallery doors were thrown open and the visitors enjoyed the pictures hung there.

In the main gallery are over three hundred oil paintings, mostly by modern American artists, some bronzes and over two hundred miniatures.

The small but choice water color collection is hung in the southeast room, and in the room opposite is a valuable collection of Japanese prints.

The Charleston loan collection of portraits of old Charlestonians and Carolinians is a delightful assembly of famous men and beautiful women, painted by distinguished artists of Europe and early American masters.

Among the latter are fine examples of John Trumbull, Gilbert Stuart, Charles Wilson and Rembrandt Peale, Chester Harding, Thomas Sully, who is represented by sixteen portraits; John Wesley Jarvis, Morse, Earle, George W. Flagg, Irving and others.

mosphere of ease and gracious courtesy.

The modern miniatures are exceedingly interesting and the work of a number of well-known artists is shown.

The collection of paintings which was obtained in New York is large and valuable and shows a careful selection which does credit to Mr. James B. Townsend who superintended the work. Mr. Townsend was the efficient art director of the recent Charleston Exhibition, and is much interested in the advance of art in this city.

The collection contains many choice works and while space forbids notice of individual paintings, a few of the more striking must be mentioned.

In the center of the west wall is the "Lady in Black," by Robert Henri, a forceful and attractive canvas. Nearby is the well-known portrait of Josef Israels, the celebrated Dutch painter, by Walter Florian. The same artist shows a characteristic portrait of the president of the Charleston Art Association, the Honorable James Simons—and also a charming portrait of little Miss Townsend.

In the water-color exhibit there are some delicious little pastorals and marines, and a fine example by F. Hopkinson Smith, "The Breathless Lagoon." There are many English and Dutch landscapes and interiors, child life, animal studies and other subjects.

The following pictures, among others, attract throngs of admirers: "Mischievous in the Air," J. C. Brown; "Village Street," R. Reid; "Portrait," Frank Fowler; "Coast of Holland," W. E. Norton; "Portrait Master B," A. Muller Ury; "Road around the Cliff," V. D. Perrine; "Autumn Afternoon," G. H. Smillie; "Morning Clouds," J. A. Weir; "Inland Waterway," C. M. Collier; "The Feather Boa," Irving R. Wiles; and "Favrila," by E. Daingerfield.

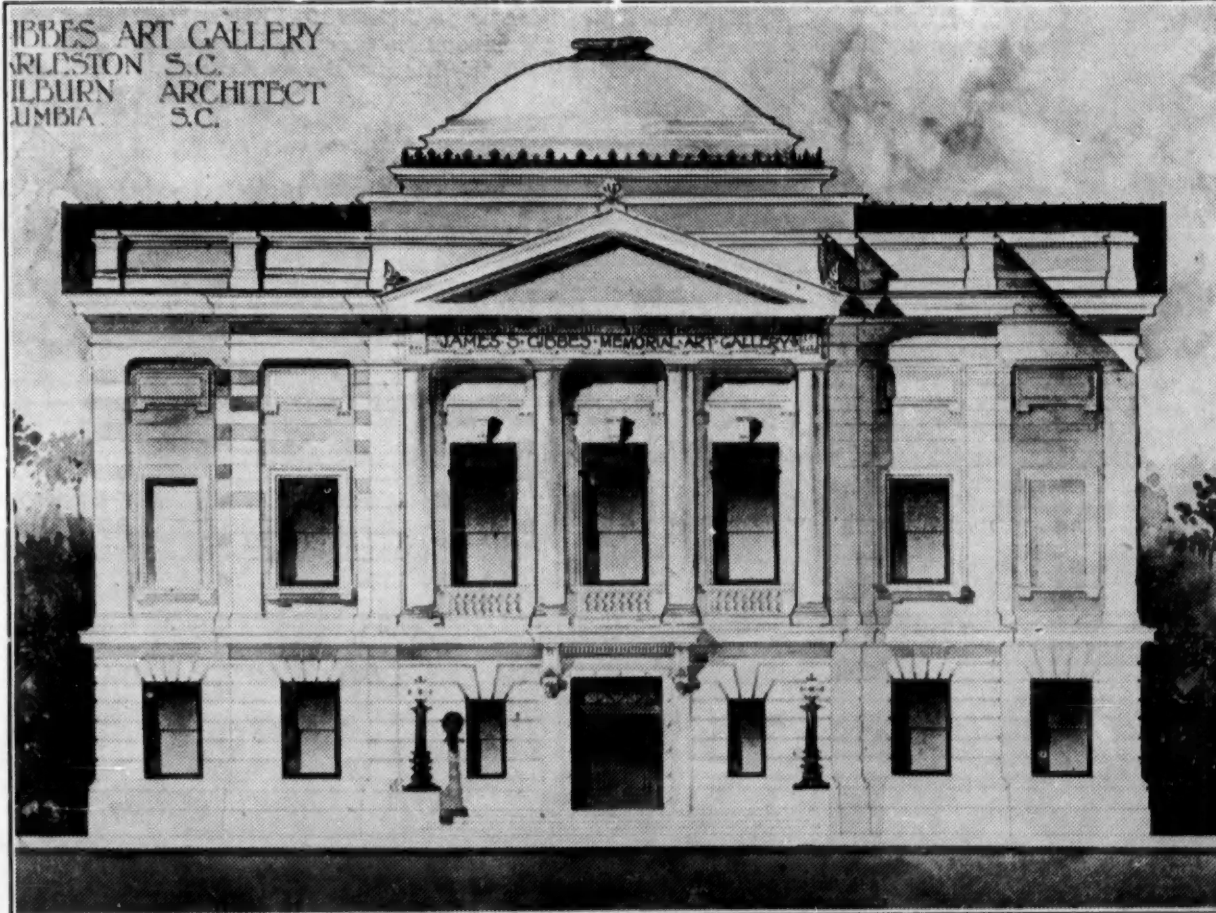
The opening of the museum presages an art future for Charleston, and it is most gratifying that the initial exhibition is so creditable. Thanks are due Mr. James S. Murdoch, whose zeal has

been untiring ever since the Gibbes building was finished, to the Hon. James Simons, the Hon. Joseph W. Barnwell, and the following committee:

Miss Elizabeth P. Ravenel, Miss Lily H. Wells, Mrs. Earle Sloan, Miss Rose P. Ravenel, Miss Eola Willis, Miss M. J. Buist, Mrs. Luther Lapham, Miss Annie Sloan, Mrs. F. M. Robertson and Miss Mary Conner. Mrs. Robert Lee Honour is chairman and manager of the Japanese collection of prints.

Since the completion of the Gibbes Memorial Art Building—a splendid gift to Charleston, through the bequest of a hundred thousand dollars by the late James S. Gibbes—there has been a decided increase in art interest in the city, and this culminated in the opening of the building to the public.

W. S. Barrett, Gustave Wiegand and Harry Roseland are holding an exhibition of their paintings at a Brooklyn gallery, which will continue until April 26. There are some thirty-eight canvases shown.



THE GIBBES MUSEUM.
Charleston, S. C.

brought together at short notice as is shown in the local loan collection, which is a notable feature of the present exhibition.

Before the opening of the gallery an address was made in the lobby to the members of the Carolina Art Association and others by the Honorable Joseph W. Barnwell, giving the history of the Carolina Art Association—now the active trustee of the Gibbes Memorial Art Building. Mr. Barnwell also read extracts from the will of the late James S. Gibbes concerning his magnificent bequest to his native city, and setting forth its aims and purposes.

The building, which is handsome and dignified, adorns Meeting street, one of the city's most popular thoroughfares, and presented a fine appearance on the opening night.

So much interest is felt in the new Museum that the names of almost a hundred men and women have been added to the membership lists of the Carolina Art Association since the quarterly meeting of the society in March.

In the lobby of the building are hung portraits of members of the Gibbes family, which on the opening

The miniature exhibit is most attractive, and the two hundred ivories comprise the work of a number of the older miniaturists, such as Edward G. Malbone, who is largely represented; Charles Fraser, the Charleston artist who painted most of the notable people of his day in his own city; Bonnetheau, and others, down to the miniaturists of our own day.

It took a great deal of urging to bring out to public view the oldest miniatures from their resting places in sandal-wood jewel boxes, but the fine array attests the present art interest here and is a strong drawing card of the exhibit.

There is always something fascinating in studying the pictured grace of a day that is no more; and in contemplating these men with powdered hair and lace stocks with rich velvet coats and gorgeous uniforms, and the women in short waisted gowns of embroidered muslin from India and gauze turbans of amazing size, or twisted blue ribbons in masses of fluffy ringlets, or peaked bodices of velvet and strings of pearls decking towers of powdered hair—that carries me back to a time of leisure and an at-

BALTIMORE ART NOTES.

The Newspaper Artists' Association and Book and Magazine Illustrators' Society had a notable collection of original oil, water-color and pen and ink work in the ballroom at the Belvidere Hotel for a week beginning Monday, April 3, and it was very well attended. A number of pictures and sketches were sold. Andre Castaigne, the magazine illustrator who began his work in Baltimore, was well represented. Among his most admired pictures were "Pope Leo in the Garden of the Vatican," "In the Tents of Darius," "Marriage of Alexander and Rosane," and a "Pet of Society."

Rugged Western life was well depicted by Frederick Remington and J. N. Marchand, Remington's "Hello, Jose" was particularly attractive. His pictures are full of soft, weird colors that mark the desert landscapes of the far west. Harrison Fisher's daintily finished work received much attention. "Beverly of Graustark" and "The Red Chair" were favorites of the visitors. Newspaper art was shown by such well-known people as J. S. (Vet) Anderson, Homer Davenport, Rudolph Dirks, Robert Edgren, F. Oppen, J. Swinnerton, V. Floyd Campbell and Dan Smith.

Among the magazine and book illustrators were Elizabeth Shippen Green, C. Allan Gilbert, Charles Sarku, Jessie Wilcox Smith, Henry Hutt, Charles Dana Gibson, Maxfield Parish, Alice Barber Stephens and others.

Isabel B. Price is among the well-known woman artists of Baltimore. She studied in Philadelphia at the Academy of Fine Arts, at Julien's, Paris, and afterwards entered the private studio of the Spanish painter, Checa. At the annual loan and sale exhibition mentioned above she exhibited the following pictures: "The Dancer," "The Parisienne," "A Study," "Le Petit Chat," "Reading a Song," "A Dancer," "Nonchalance," "Girl in Blue." Mrs. Price has done a number of portraits of people here, among others that of her cousin, Mr. Alexander Brown. She has also illustrated for Vogue and other papers.

A young Baltimorean of great promise is Brooke Levering. He studied at the Charcoal School and won the first year honorable mention. The second year he gained the second prize, and the third year he won prizes in the day and night schools. He also studied in Paris. His pretty portrait of Miss Elise Lowndes has been much admired. Among the things he exhibited at the Belvidere last week were "Janice," "Daisy," "Girl in Gray," "Summer Girl," "Coquette," "The Four Roses," and "Day Dreams." His best work seems to be young girls, and he is very clever in catching likenesses, so his portraits are always popular.

Robert Lee Keeling will spend the summer in England, where he has many engagements to paint miniatures. He will not return to this country until the late autumn, when he will execute his orders in New York and Baltimore.

A young and promising painter in Baltimore is Paul Hallwig, whose father, Oscar Hallwig, is a portrait painter here of much merit. A student at the Maryland Institute Art School, he won a prize of one hundred dollars with his diploma. After he had finished the course there he went abroad, studying with Prof. Letz at the Royal Academy of Fine Arts, Munich, and winning while there several bronze medals, and finally a gold one. He also studied with Fritz A. Kaulback and Nanen. Among others he has

painted ex-President Gilman of the Johns Hopkins; Charles D. Fisher, for the Stock Exchange; the Rev. J. J. B. Hodges, of St. Paul's Church, and the late William Wyman. Abroad he painted a life-size portrait of Leopold, Prince Regent of Bavaria, for the Palace Art Gallery; one of Prince Ludwig, Princess Gisella, and other court notables. Interesting portraits in his studio here are those of Mrs. Henry Clews, at eighteen, represented descending the stairs in the pose of the Prussian Queen Louise, and of Cardinal Gibbons. In copying old pictures also he is most accurate and faithful in his work.

The Peabody Institute, Baltimore, Md., announces that the William H. Rinehart Roman scholarship is again open to competition. The advisory committee, to whom designs are to be submitted, consists of J. Q. A. Ward, E. H. Blashfield, D. C. French, Charles F. McKim and A. St. Gaudens.

The scholarship is open only to men, American citizens, unmarried, and not over thirty-seven years of age. They must be advanced artists or students already well trained in technique. They may submit for examination any work of their own, relief, figure in the round, or drawings. Drawings from life should be included. Photographs will be considered merely as supplementary evidence of the candidate's ability.

Such examples should be sent to the care of W. S. Budworth & Son, No. 424 West Fifty-second Street, New York, marked Rinehart Scholarship. The last day for their receipt for examination is May 15, 1905.

From the candidates the judges will select three, who will each receive \$100, to assist them in further competition. These three will prepare for final judgment, a relief upon a prescribed subject, to be executed in plaster, and of such dimensions as the judges direct. The completed relief must be delivered at the Fine Arts Building, West Fifty-seventh Street, not later than October 1, 1905.

For further particulars, the Rinehart Committee, Peabody Institute, Baltimore, may be addressed.

It is announced that the new Maryland Institute Art School which is soon to be built, will be ready to open for classes in October, 1906. The present quarters which it has occupied since the fire in February, 1904, were once the Fifth Regiment Armory, and have proved most available for the school. Thirty-six designs for the new building were submitted to the committee, and No. 15, sent by Pell & Corbett, the New York architects, was accepted. The building will be Italian Renaissance and will harmonize with Corpus Christi Church, which it will adjoin. The material for the exterior will be either granite and marble or Indiana limestone. The main entrance will be on Mt. Royal Avenue. A broad flight of steps will lead from the Avenue to the entrance. The building will have three stories and a basement. On the second floor in the rear there will be an exhibition gallery, giving Baltimore a chance for a better exhibit of pictures than heretofore. The gallery will extend the entire width of the building, and from the second floor to the roof, with spacious skylights. Professor Otto Fuchs, so long connected with the Institute, says that facilities will be much increased and attention given to many branches of industrial art work such as stained glass, designing and ornamental wrought iron, mosaics, wood carving, wall paper designs, etc. Another branch will be life work portrait painting.

Windsor Trust Company

FIFTH AVE. and FORTY-SEVENTH ST., NEW YORK.

Capital, \$1,000,000

Surplus, \$570,398

We have the organization, the resources, the connections. We will give your business safe and profitable management.

CHARLES H. VAN BRUNT, President JOHN ALVIN YOUNG, Vice-President
ROBERT H. McCURDY, Vice-President H. WARD FORD, Treasurer
JAMES A. BURDEN, Jr., Vice-President A. GORDON NORRIE, Secretary

EXECUTIVE COMMITTEE—President and Vice-Presidents
OGDEN MILLS CORNELIUS VANDERBILT GEORGE W. YOUNG
WILLIAM B. LEEDS ANDREW FREEDMAN JAMES TIMPSON

The Senatus of Aberdeen University, in connection with the opening of the Aberdeen Art Gallery, conferred the degree of L.L. D. upon the following gentlemen: Professor Alberto Galli, of Rome; Lord Reay, Professor Bury, Mr. Francis John Haverfield, Mr. Edward Robinson, keeper of Greek and Roman antiquities at Boston, and Mr. Marten Maartens, the Dutch novelist.

On Saturday evening, April 15, at the National Arts Club, Mrs. Wilton P. Wainwright, of Boston, gave a talk on "The Gardens of Italy," presenting in connection with her talk beautiful colored views of gardens which for centuries have been world-famed, together with others which are no less beautiful, but perhaps not so widely known.

FOR SALE.—One of the six original and famous Bust Portraits of Washington by Rembrandt Peale. For information apply American Art News office.

FOR SALE.—A characteristic and superior example of Turner, an unusually good Greuze, and examples of Diaz and Rousseau from a noted collection. Will be sold at most reasonable figures. To be seen on application through American Art News.



LONG SANG TI & COMPANY

307 Fifth Ave. - New York

Dealers in
Chinese and Japanese Objects of Art

Blakeslee Galleries

Knickerbocker Trust Co. Building

Cor. Fifth Ave. and 34th St.

Specialty of the Early
English, Dutch and
Flemish Schools

Recently Imported Examples of

Van Dyck	Bol	Opie
Van der Helst	Constable	Hoppner
Victor	Reynolds	Beechey
Pourbus	Lawrence	Morland
Flinck	Romney	

The beautiful "APHRODITE" now on exhibition at Hilton Mansion, 7 West 34th St., opposite the Waldorf.

Mr. J. Ruckstuhl, sculptor, says: "It cannot be a copy of the Venus de Medici; it is too beautiful and worthy of any sculptor that ever lived."

Prof. Allen Marquand says, comparing her to the Medici: "The type of face is less coquettish, nobler in character, nearer the best standards of Greek art than the face of her celebrated sister."

Mr. Julian Zolnay, sculptor, says: "The Venus de Medici is a copy of the 'Aphrodite'."

School of Decorative and Applied Art

27 West 67th St. NEW YORK 76 W. 55th St.

Special Summer Normal Art Class, July 10 to August 18, 1905, giving certificate and opportunity for scholarship. Instruction in design, painting, Modeling, Handicrafts and China Decoration.

Julius Oehme

384 Fifth Ave.,

Between 35th and 36th Streets

New York

Paintings

By

Distinguished European and
American Artists

Robert C. Vose
HIGH CLASS PAINTINGS

Early English Barbizon Modern Dutch American

329 BOYLSTON STREET
BOSTON

PARIS 23 Place Vendome LONDON, S. W. 31 St. James St.

SELIGMANN & Co.

Genuine Antiques

303 Fifth Avenue - New York

The Ehrich Galleries

"Old Masters"

(Exclusively)

Expert opinion pronounced as to the genuineness and authenticity of
Antique Paintings.

8 West 33rd Street

New York

E. Gimpel & Wildenstein

High-Class
Old Paintings

Paris:

New York:

57 Rue La Boetie

250 Fifth Ave.

WITH THE DEALERS.

Carl Glucksmann at his attractive rooms, No. 14 East Forty-fifth Street, is showing, in addition to an assortment of rare prints and old engravings of which he is such a connoisseur, a number of modern American pictures, among them two characteristic and striking plein air landscapes and an admirable still life by Chase, two charming landscapes, painted on the Isle of Wight, by I. A. Josephi, and a delightful example of Sir Richard Wilson. Mr. Glucksmann also has a large, fine broad landscape by Renouf, with something of the sentiment of Homer Martin.

One of the most artistic of the new office buildings is that of the Windsor Trust Company at Fifth Avenue and Forty-seventh Street. The harmonious scheme of decoration is noticeable as one enters. The private offices are separated from each other and from the main offices by partitions of plate glass, held in place by dull bronze bars, and this gives a sense of space and openness. The walls are in Wedgewood blue, the ceiling pale buff, crossed by heavy beams of Circassian chestnut, highly polished, and with just the proper touch of gilding. This same wood is used in the wainscoting and office furniture, which latter is upholstered in brown leather. Separate rooms for women customers are attractively fitted up with little desks and chairs of the same wood. The decorations were done by the firm of Huber & Company, while Warren & Wetmore were the architects. A flight of marble stairs at the rear of the main floor leads to the coupon rooms, and to the safe deposit boxes, admittance to this department being through a massive circular door of steel interspersed with many bullseyes of heavy plate glass, through which the movement of the complicated lock system may be watched. Still another flight of steps conducts one to the rooms for storing silver and valuables, where all the appointments are compact and ship-like. These rooms are absolutely fireproof and, in fact, as one of the officers expressed it, "so strong that even the collapse of a twenty-story building upon them could not harm them." Everything is of iron and steel.

In the heart of the fashionable residence quarter, the building is exceptionally convenient for those wishing safe keeping for their bonds, silver plate and other valuables.

In the lower Knoedler Gallery, No. 355 Fifth Avenue, there is now a group of miniatures copied chiefly from artists of the old English school, Romney, Morland, etc., with a few French artists likewise represented. The exhibition of portraits by Francis Day and water-colors by Winslow Homer will continue for another week. In the upper gallery have recently been hung a fine marine by Alexander Harrison, opalescent in coloring, and a group of card-players in the elaborate costumes of the cavaliers, by A. A. Lesrel.

Next week the Kruseman van Elten pictures will be sold at the American Art Galleries, No. 6 East Twenty-third Street, by Mr. Thomas E. Kirby. The date will be announced in the calendar. To-day marks the conclusion of the Dr. Joseph Wiener collection sale at these galleries, the result of which will be published next week.

The exhibition of paintings by Van Daur at the Gimpel and Wildenstein Galleries, No. 250 Fifth Avenue, closes this week.

It was erroneously stated in last week's issue that Mr. Thomas Bullock had had

an establishment for the sale of antiques on Fourth Avenue for more than fourteen years. Mr. Bullock has been in this neighborhood for more than eighteen years, fourteen at his former place of business on the opposite side of the Avenue, and four years at his present address, No. 358 Fourth Avenue. A noticeable object as one enters this establishment is a large reproduction of one of the Alhambra vases, itself of sufficient age to deserve the term antique. It is a beautifully colored replica of the Hispano-Moresque pottery. A pair of Empire bronze candelabra, the supports finely moulded female figures, and another larger pair, with an odd design of three ostriches supporting the candles, are attractive, as is a collection of rings, seals, and other pieces of jewelry, in odd designs and settings.

Two fine examples of Lagrénée and a beautiful Boucher, "Venus and Three Loves," are now hung in the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, with two brilliantly colored characteristic examples of Canals, two Boningtons, and several fine pictures by J. L. Brown. The Sisley pictures are still on view.

On Wednesday, Thursday and Friday afternoons, April 26, 27 and 28, at 2.30 o'clock, Mr. James P. Silo will sell a collection of household effects, tapestries and paintings, at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue.

A fine large Tintoretto, a soft landscape by Richard Wilson, and a landscape with sheep, by Constable, are newly hung works at the Blakeslee Galleries, No. 358 Fifth Avenue.

Curious holders for the handleless coffee cups used in the East are among the interesting objects to be seen in the Kalkian Galleries, No. 252 Fifth Avenue. They are made of brass, studded with pieces of coral, and the exact size of the coffee cup to be set inside, thus protecting the hands of the holder from burning. Buckles of all sizes and shapes, set with coral, turquoise matrix, and seed pearls, are interesting. There are sets of quaint silver buttons, large and small. Another interesting group is the tiny Koran cases, made of silver and enameled. One of these, octagonal in shape, not more than two inches across, and less than an inch thick, contains one of the minute copies of the Koran, beautifully written on very thin pages with gilded edges. If a single mistake be made in copying the Koran, the whole work must be begun over again, so one can imagine the care that is taken with these tiny books. There are some beautifully carved Byzantine crucifixes of the 14th century. One perhaps seven inches long is carved over its entire surface with scenes from the life of Christ, each scene being little over an inch square.

The exhibition of early American portraits at the Ehrich Galleries, No. 8 West Thirty-third Street, will remain for some weeks. The pictures are most interesting.

The Monsignor Doane collection of engravings and etchings purchased by Frederick Keppel & Company, has been placed on view at the gallery, and will continue to be shown until April 29. These works are for sale.

Several of the better canvases in the last few weeks' art sales at Mendelssohn Hall, the American Art Galleries, the Waldorf-Astoria, and the Fifth Avenue Art Galleries, are now in the lower and new upper gallery of Lanthier's Old Curiosity Shop, No. 354 Fourth Avenue. Among these may be mentioned

Sanchez-Coello's life-size full-length portrait of Princess Isabella Claire; Schreyer's Russian Courier; Leon Commere's "Easter Sunday in Russia," Sir Henry Howard's "Hebe Feeding the Bird of Jove," Gerome's Phryne, Tissot's "Faust and Marguerite," a charming Mauve, a remarkably fine Van der Eckert, recalling Rembrandt, his master, and one of Peter de Ring's fruit pieces. There is also an important Delort showing a great Louis XV. salon with tapestries and wall marbles, and a glowing fire in the carved marble chimney place, about which are gathered a richly costumed chevalier just returned from the hunt with his dogs; a Cardinal in full attire, just entering, and a delightful group of portraits of 14th, 15th, 16th and 17th century court personages, by French and Dutch masters of these periods.

The Proctor House, No. 144 Fifth Avenue, has a large assortment of the curious Japanese marriage balls, made of wrought metals, and more than a foot in diameter. These are used either as hanging ornaments for studios and homes, or fitted with electric lights either inside the actual ball, when this happens to be of openwork pattern, or outside, in small knobs which detract in no way from the general effect when not in use, and form an artistic and novel way of lighting apartments.

JAMES P.
SILO
Auctioneer



366 and 368
Fifth
Avenue

Fifth Avenue Art Galleries

Important Sales
of Art Objects

H. Wunderlich & Co.
Rare Prints
Ancient and Modern Etchings,
Water Colour Paintings and
Frames.

220 5th Ave., New York, Between 26th and 27th Sts.

W. S. BUDWORTH & SON
PACKERS, REMOVERS & SHIPPERS
of Oil Paintings, Bric-a-Brac, Furniture, Etc.
424 West 52nd Street, New York

Castelvecchi Casts and Bronzes



For the use of
Schools, Colleges,
Art Academies, Art
Schools and Mu-
seums, as well as
for the decoration
of Halls, Living
Rooms and "Dens"
of Residences

The Largest Stock
The Greatest
Variety
The Choicest
Goods

Established 1857
Our goods have
been shipped to
every part of Amer-
ica

ILLUSTRATED
ART CATALOG

Two thousand il-
lustrations hand-
somely printed on
superfine art paper.
Sent on receipt of
One Dollar. Cor-
respondence invited

L. CASTELVECCHI & CO
225 Fourth Ave. New York

Old Japanese Prints:

80 Artists—Collections of Weldon, Matsumoto and Holton Coit Brown, late Professor of Art at Stanford University, with prints from Hyashi, Bing, Barbouteau and others. Prices, \$1.00 to \$200. Hokusai Paintings and Drawings; also many others. Write Room 15, No. 31 W. 10th Street, New York.

Inventories Made Terms on Application
MRS. ELIZABETH LOUNSBERY
is now prepared to open or close
town and country houses under
her personal supervision.
694 Madison Ave., New York Tel. 3619 Mad. Sq.

REPRODUCTIONS of PAINTINGS and DRAWINGS

11 Photographic processes executed at most reasonable rates

National Specialty Co. 49 W. 28th Street, NEW YORK CITY

D. MILCH, Manufacturer of
High-Grade Picture Frames
OLD FRAMES REGILDED

34 W. 27th St., (Near Broadway) New York

BYRON

Photographer

INTERIORS A SPECIALTY

FLASHLIGHT
PHOTOGRAPHS
OF ALL THE
WELL KNOWN
PLAYERS.

1260 Broadway New York

The Architectural Record is

The Leading Monthly

Devoted to

Architecture
and Decoration

Send for Free Sample Copy

The Architectural
Record Co.

14-16 Vesey Street, NEW YORK

Oil Paintings ^{Sale} Extraordinary of American Colonial Portraits

THE ANDERSON AUCTION CO.

5 West 29th Street, New York

Wednesday Ev'g, April 26, 8 o'clock

**The Private Gathering of a Well known
Collector of Early American Portraits**

Includes the famous full-length life-size portrait of George Washington, by Chas. Willson Peale; Andrew Jackson, by Sully; Washington, by Trumbull; Henry Clay, by Nagle; Jackson, by Chas. Willson Peale; Washington by Gilbert Stuart; Timothy Pickering, by Stuart, and others of equal importance. Also a unique early portrait on copper, of Edgar Allan Poe; others of Robert E. Lee, by Thompson, Gen. Samuel Smith, by Stuart, etc., etc.

Free exhibition now on, day and evening. Catalogues on application.

Sale of Fine Paintings

Thursday Ev'g, April 27, 8 o'clock

THE ANDERSON AUCTION CO.

5 West 29th Street New York

Valuable Portraits, Landscapes, etc., from the Private Collections of

**The late Hon. John H. V. Arnold
Edward Bierstadt, Esq.**

The late Edward Dexter

The late Sol Eytinge, and others.

The sale will include Wm. Wissing's beautiful portrait of the Duchess of Portsmouth; Geo. Frederick Cooke, by Sully; Thomas Paine, by Trumbull; Aaron Burr, by Vanderlyn; Capt. James Lawrence, by Gilbert Stuart; Landscapes, by Wouvermans, Van der Neer, Julian Rix and others.

Free exhibition day and evening. Catalogues on application.

BONAVENTURE'S GALLERIES

High-Class Paintings
Works of Art
Rare Books

6 WEST 33d STREET
Opposite the Waldorf

Thomas Bullock

OLD PAINTINGS
and ANTIQUES

Established 1887 358 4th Ave., New York

W. H. POWELL, ART GALLERY

Sole Agent for the Unique BROWER POTTERY. Importer of Artists' Material. Artistic Picture Framing.
983 Sixth Av. Between 55th and 56th St. New York.

Dikran Khan Kelekian

Commissioner-General of Persia

Finest specimens of 16th Century Rugs, Jardiniere and Gothic Velvets, Renaissance and Byzantine Embroideries, Tapestries, Potteries, Antique Jewels.

252 5th Ave. nr. 28th St. 2 Place Vendome
NEW YORK PARIS

Steinway & Sons

ART DEPARTMENT

107 & 109 East 14th St. New York City

Consistent and harmonious constructional and decorative appointments of a home demand a piano case to correspond.

Steinway & Sons

will complete cases after artists' and architects' own designs, and under their personal supervision, always preserving the acoustical qualities of the instruments.

Designs and Estimates Furnished upon Application.

Piano Makers by Appointment to their Majesties of England, Germany, Russia, Austria-Hungary, Italy, Turkey, Persia, etc., etc.

LANTHIER'S

Old Curiosity Shop

354 FOURTH AVENUE

Fine Oil Paintings

MODERN AND ANTIQUE

RICH JEWELRY; OLD SILVER SETS
AND PIECES

HAMBURGER FRES.

Antique Works of Art,
Curiosities, Tapestries,
China,
Decorative Furniture

PARIS

362 Rue St. Honore

Mc CLEES GALLERIES

1411 WALNUT ST. - PHILADELPHIA
Opposite Bellevue Straford Hotel

HIGH-CLASS PAINTINGS

Edward Brandus

PARIS - NEW YORK

Portraits

of
Beautiful Women

By the
OLD ENGLISH AND FRENCH MASTERS
and

Important Paintings

By the Leading Modern Artists

Art Galleries:

391 Fifth Avenue
Bet. 36th and 37th Sts.
NEW YORK 2 bis Rue Caumartin
PARIS

Duveen Brothers

Works of Art



302 Fifth Avenue

LONDON

NEW YORK

Rohlf's Art Galleries

944 FULTON STREET, BROOKLYN
Telephone: 2075 L Prospect Established 1892

SPECIALTY: Highest Grade of American Art
Inness Sr., Minor, the Morans, H. Mosler, Ochtman, Crane, Craig, Potthast, Wiggins, D. Johnson and others.

M. Knoedler & Co.

invite attention to their carefully
selected collection of

PAINTINGS

AND

Water Colors

of various schools

OLD ENGLISH MEZZOTINTS

AND

COLORED SPORTING PRINTS

355 Fifth Avenue,
Cor. 34th Street.

London, 15 Old Bond St.
Paris, 23 Place Vendome.